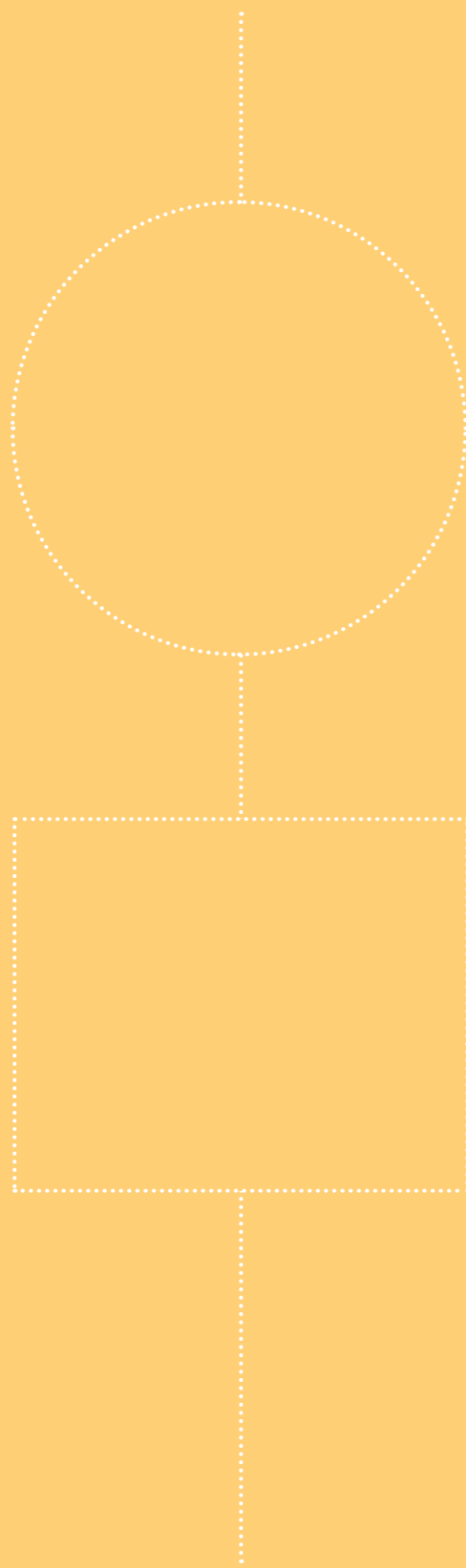


KUSTOSKA ŠKOLA  
CURATORIAL SCHOOL

SPLIT,  
CROATIA  
2024

SLIKA  
TRIKONTINENTALA:  
PODSJETNICI ZA  
BUDUĆNOST  
TRICONTINENTAL  
IMAGE: REMINDERS  
FOR THE FUTURE





**KUSTOSKA ŠKOLA 2024  
SLIKA TRIKONTINENTALA:  
podsjetnici za budućnost**

07. – 8. svibnja 2024.  
Kino Beton – Dom mladih Split

Otvorenje izložbe:  
Galerija kluba Kocka,  
9. svibnja 2024. u 20 sati

Kustoska škola program je izvaninstitucionalne edukacije koji udruga Mavena realizira od 2016. godine. Cilj Škole je educirati mlade povjesničare\_ke umjetnosti, umjetnike\_ce te druge zainteresirane kulturne djelatnike\_ce u svrhu osposobljavanja za stvaranje novih i inovativnih kustoskih programa u gradu Splitu i šire. Međunarodni tim umjetnika\_ca i kustosa\_ica, svake godine s drugom temom, sudionicima daje uvid u kustoske prakse iz različitih europskih i svjetskih perspektiva, upoznaje ih s načinima rada u specifičnoj odabranoj temi te im pruža osnovu za međunarodnu kulturnu suradnju.

Kustoska škola program je udruge MAVENA – 36 njezinih čuda, koji se provodi u suradnji s Koalicijom udruga mladih, Multimedijalnim kulturnim centrom Split i Platformom Doma mladih, a financira se putem javnih natječaja Grada Splita, Ministarstva kulture i medija RH i Zaklade Kultura nova. Ovogodišnji partneri su Kino UNSEEN, Centar za dramsku umjetnost i Francuski institut Zagreb.

Kustoska škola besplatna je za sve sudionike\_ce, moguće ju je pohađati online ili uživo (Beton kino, Dom mladih Split), a prijaviti se možete mailom, s kratkom biografijom, na [mavena@mavena.hr](mailto:mavena@mavena.hr) najkasnije do utorka, 30. travnja 2024. u 23.59h.

Napomena: Predavanja i razgovori se održavaju na engleskom jeziku.

**CURATORIAL SCHOOL 2024  
TRICONTINENTAL IMAGE:  
Reminders for the Future**

May 7th – 8th, 2024  
Kino Beton – Dom mladih Split

Exhibition opening:  
Kocka club Gallery,  
May 9th, 2024, at 8 p.m.

The Curatorial School program is an extracurricular education initiative organized by Mavena since 2016. The School aims to educate young art historians, artists, and other interested cultural workers to develop new and innovative curatorial programs in Split and beyond. Each year, an international team of artists and curators explores a different theme, providing participants insights into curatorial practices from various European and global perspectives, introducing them to working methods specific to the chosen theme, and laying the groundwork for international cultural cooperation.

The Curatorial School program is part of the Mavena – 36 of its wonders association, conducted in collaboration with the Coalition of Youth Associations, the Multimedia Cultural Center Split, and the Youth Center Platform, funded through public grants from the City of Split, the Ministry of Culture and Media of the Republic of Croatia, and the Kultura Nova Foundation. This year's partners include Kino UNSEEN, the Center for Dramatic Arts, and the French Institute Zagreb. The Curatorial School is free for all participants and can be attended online or in person (Beton Cinema, Youth Center Split).

To apply, email [mavena@mavena.hr](mailto:mavena@mavena.hr) with a brief biography by Tuesday, April 30, 2024, at 11:59 p.m.

Note: Lectures and discussions are conducted in English.

SLIKA TRIKONTINENTALA:  
podsjetnici za budućnost

Kasnih šezdesetih u časopisu Tricontinental objavljen je tekst Prema trećoj kinematografiji koji potpisuju Argentinanci Octavio Getino i Fernando Solanas, a koji u središte postavlja ideju kino događaja - kina koje inzistira na kontekstu, razgovoru i korištenju kina kako bi se razgovaralo o aktualnim i važnim temama. Treća kinematografija uspostavlja se kao ona koja inzistira na slobodnijoj cirkulaciji slike te kritizira prvu (holivudsku) i drugu kinematografiju (europsku).

Ovaj put se u Splitu okupljamo kroz suradnju UNSEEN-a i Mavene kako bismo iz arhive izvukli podsjetnike za budućnost, ponovno promislili definicije i ispisali nove rječnike solidarnosti i suradnje. Razgovarat ćemo o načinima na koje se slike čuvaju i kako se o njima brine, kako se stvaraju nove i spajaju s onima koje već postoje, kako se dijele i prikazuju, slušaju, kojim metodologijama se možemo koristiti kako bismo otkrili zametene tragove. Stvarajući diskurzivni i filmski program koji je baziran na promišljanju uvjeta proizvodnje, propitivanju autorstva, zamišljanja novih potencijala kina i cirkulacije slike, želimo povezati filmsko istraživački prostor Latin-ske Amerike, Indonezije, Afrike i Bliskog istoka, sa slikom Jugoistočne Europe.

## PREDAVAČI\_C\_E

- Karla Crnčević, Hrvatska
- Hrvoslava Brkušić, Hrvatska
- Margaux Chalançon, Francuska
- Deva Pereda Areizaga, Baskija
- Laura Alhach, Kolumbija
- Jakob Krese, Slovenija
- André Di Franco, Brazil
- Sita Magfira, Indonezija
- Anaís Córdova-Páez, Ekvador

THE TRICONTINENTAL IMAGE:  
Reminders for the Future

In the late 1960s, the magazine Tricontinental published the text "Towards a Third Cinema" signed by Argentinians Octavio Getino and Fernando Solanas, emphasizing the concept of cinema as an event that insists on context, dialogue, and using cinema to discuss current and important issues. The Third Cinema establishes itself as one that insists on freer image circulation and criticizes the first (Hollywood) and second cinema (European). This time in Split, through collaboration between UNSEEN and Mavena, we gather to extract reminders for the future from the archive, rethink definitions, and write new dictionaries of solidarity and cooperation. We will discuss how images are preserved and cared for, how new ones are created and connected to existing ones, how they are shared, displayed, listened to, and which methodologies we can use to uncover hidden traces... By creating a discursive and film program based on production conditions, questioning authorship, imagining new cinema potentials, and image circulation, we aim to connect the film research space of Latin America, Indonesia, Africa, and the Middle East with the image of Southeast Europe.

## SPEAKERS

- Karla Crnčević, Croatia
- Hrvoslava Brkušić, Croatia
- Margaux Chalançon, France
- Deva Pereda Areizaga, Basque Country
- Laura Alhach, Colombia
- Jakob Krese, Slovenia
- André Di Franco, Brazil
- Sita Magfira, Indonesia
- Anaís Córdova-Páez, Ecuador

PROGRAM  
KUSTOSKE  
ŠKOLECURATORIAL  
SCHOOL  
PROGRAM

7. svibnja 2024.  
BETON KINO, Dom mladih Split,  
Slobode ul 28

10:00 – 10:45  
UVOD

## KARLA CRNČEVIĆ: TRIKONTINENTAL KAO IMAGINARIJ FILMSKE BUDUĆNOSTI GLOBALNOG JUGA

Uvod koji će poslužiti predstavljanju i kontekstualizaciji praksi Treće kinematografije koja se kao pojam uspostavlja 60ih i 70ih godina, te je usporediti sa suvremenim praksama koje trasiraju iste metodologije rada i namjerno ili nenamjerno se na njih naslanjaju. Pozivajući se na manifeste Trikонтinentalala inzistirat će se na stvaranju poligona za što bolju povezanost praktičara i teoretičara koji će u narednim danima prezentirati svoje umjetničke i istraživačke radove, te na pojmu suradnje i solidarnosti kao kontinuirane i dugoročne prakse koja može napraviti razliku u budućnosti.

Karla Crnčević je dramaturginja i filmske radnica. Njeni filmovi i video radovi izlagani su, i nagrađivani u domaćem i međunarodnom kontekstu (FidMarseille, Zinebi, Dokufest...). Članica je Centra za dramsku umjetnost te jedna je od osnivačica i organizatorica inicijative Unseen koji se bavi prikazivačkim i kulturnim politikama, te revitalizacijom kino prostora. Trenutno istražuje audiovizualne arhive vezane uz AFŽ.



May 7th, 2024,  
BETON KINO, Youth Center Split  
Slobode ul 28

10:00 – 10:45  
INTRODUCTION

## KARLA CRNČEVIĆ: TRIKONTINENTAL AS AN IMAGINARY OF GLOBAL SOUTH CINE- MATIC FUTURE

An introduction to present and contextualize the practices of the Third Cinema established in the 1960s and 1970s, comparing them with contemporary practices that follow similar methodologies and consciously or unconsciously align with them. Referring to the Tricontinental manifestos, the aim is to create a platform for better connectivity between practitioners and theorists who will present their artistic and research works in the following days, focusing on the concept of collaboration and solidarity as continuous and long-term practices that can make a difference in the future.

Karla Crnčević is a dramaturge and film worker. Her films and video works have been exhibited and awarded domestically and internationally (FidMarseille, Zinebi, Dokufest...).

She is a member of the Center for Dramatic Arts and one of the founders and organizers of the Unseen initiative dealing with presentation and cultural policies, and cinema space revitalization. She is researching audiovisual archives related to AFŽ (Anti-Fascist Women's Front).



11:00 – 12:30  
PREDAVANJE

## MARGAUX CHALANÇON: KROZ DNEVNIK RESTAURACIJE

Kroz suradnju s libanonskom organizacijom Nadi Lelol Nas, Margaux Chalançon restaurirala je dugometražni dokumentarac „The Freedom Giver“ koji je režirao Kais al-Zubaidi 1989. za Libanonsku Oslobođilačku Frontu, godinu dana eksperimentirajući s alternativnim restauracijskim praksama. Predstavit će različite aspekte rada na restauraciji jedne takve, politički i tehnički zahtjevne filmske trake, stavljajući naglasak na potencijal otpora koji se rađa u suradničkim načinima restauracije filmskih arhiva i intimne refleksije u procesu rada s ovakvim materijalom.

Margaux Chalançon je filmska arhivistkinja, restauratorica i post-producentica. Nakon nekoliko godina postproduciranja u Beirutu, specijalizirala se u arhivistici na master studiju EQZE u San Sebastianu. Često kombinira interes za arhivima s postprodukcijom iskustvom.

11:00 – 12:30  
LECTURE

## MARGAUX CHALANÇON: THROUGH THE RESTAURATION DIARY

Through collaboration with the Lebanese organization Nadi Lelol Nas, Margaux Chalançon restored the feature documentary “The Freedom Giver,” directed by Kais al-Zubaidi in 1989 for the Lebanese Liberation Front, experimenting for a year with alternative restoration practices. She will present different aspects of working on restoring such a politically and technically demanding film reel, emphasizing the potential resistance born in collaborative archival restoration methods and intimate reflections in the work process with such material.

Margaux Chalançon is a film archivist, restorer, and post-producer. After several years of post-production in Beirut, she specialized in archiving at the EQZE master's program in San Sebastian, often combining an interest in archives with post-production experience.

12:45 – 14:15  
PREDAVANJE / VIDEO  
INSTALACIJA I PERFORMANS:

DEVA PEREDA  
AREIZAGA I  
LAURA ALHACH:  
KEINU MILITANTEAK,  
NARRATIBAK  
ETA ALDIZKARI  
TRIKONTINENTAL BAT

(MILITANTE GESTE,  
NARATIVI I CASOPIS  
TRIKONTINENTAL)

U potrazi za tragovima, pričama i arhivima Treće kinematografije iz današnje perspektive, pitamo se o identitetu, geopolitičkim granicama i kolektivnim imaginarijama. Čineći dio istraživačkog kolektiva "C3: Non-Aligned Film Archives" na čelu s Leom Morin u školi filma Elías Querejeta, suočile smo se s manjkom izvora u institucionalnim i službenim arhivima. Hvatajući se u koštac s ovom neistraženom temom i konzultirajući privatne i transnacionalne archive pronalazimo obilje dokumentacije, publikacija pa čak i filmova, uglavnom nesačuvanih. Između ostalog i časopis CinémArabe, jedan od tih gotovo potpuno nepoznatih tragova postojanja transnacionalnog trećeg pokreta filmskih kritičara.

Posvećen uglavnom arapskoj kinematografiji, ali i azijskoj, afričkoj i latinoameričkoj, CinémArabe je 1975. godine u Parizu osnovala skupina mladih kritičara i filmaša. Utemeljitelji su se zalagali za figuru filmskog kritičara koji je se bavi kinematografijama svojih zemalja i sposoban vidjeti njihove posebnosti; novi kritičar za novu kinematografiju. Od 1975. do 1979., ovaj je časopis dao glas mnogim muškim i ženskim suradnicima, objavio dotad neobjavljene

12:45 – 14:15  
LECTURE / VIDEO INSTALLATION  
AND PERFORMANCE :

DEVA PEREDA AREIZAGA  
AND LAURA ALHACH:  
KEINU MILITANTEAK,  
NARRATIBAK  
ETA ALDIZKARI  
TRIKONTINENTAL BAT

(MILITANT GESTURES,  
NARRATIVES AND  
A TRIKONTINENTAL  
MAGAZINE)

In the search for the traces, stories and archives of the Third Cinema Movement from the present day, we ask ourselves about identity, geopolitical frontiers and collective imaginaries. As part of the "C3: Non-Aligned Film Archives" research group led by Léa Morin at the Elías Querejeta Zine Eskola, we found a disconcerting lack of resources, both in institutional and official archives. In face of this unexplored theme, we found an abundance of documentation, publications and even films, mostly unpreserved, in private and transnational archives. It was an immense material memory in danger of disappearing. From this, we were lucky to find the CinémArabe magazine, one of these almost totally unknown traces of the existence of a Transnational Third Film Critic Movement.

Dedicated mainly to Arab cinema, but also to Asian, African and Latin American, CinémArabe was created in Paris in 1975 by a group of young critics and filmmakers. The founders fought for the existence of a film critic committed to the cinema of their countries and capable of grasping their particularities; a new critic for a new cinema. From 1975 to 1979, this journal gave voice to many male and female contributors, pro-

intervjue s afričkim filmskim radnicima, pokrio trikontinentalne festivale, a stvarao je i prostor za objavljivanje važnih manifesta prevedenih na francuski i arapski, poput onoga "Prema trećoj kinematografiji" (Solanas i Getino) i "Žena, filmašica i arapkinja" (Heiny Srour, 1976).

S ciljem osvjetljavanja necentralnih narativa militantnih gesta i filmskih kritičara iz 70-ih, dok promišljamo o odjecima današnjih političkih i estetskih prijedloga, izgradit ćemo senzornu videoinstalaciju oko običnog kućnog tepiha kako bismo osvijestili intimno-politički osjećaj koji utjelovljuju ženske figure iz prošlosti. Prikazat ćemo kratki film "Palestinske žene" (Jocelyne Saab, 1974.) i intervju s Khémaisom Khayatijom u TV formatu, te konstruirati spekulativnu zvučnu instalaciju o drugom časopisu, koji nedostaje do današnjih dana.

Printom stranica časopisa CinémArab i postavljanjem spekulativne karte na zid, moći ćemo uz pomoć posjetitelja povezati imena, mjesta i veze između trikontinentalnih geografija u to vrijeme. Ovom gestom se nadamo otvoriti dijalog oko različitih istraživačkih metodologija s arhivskim dokumentima, promišljati o mjestu s kojeg gledamo te slike i slušamo zvukove, kao i promisliti o moći komunikacije pokretnih slika danas.

Laura Alhach studirala je antropologiju na Sveučilištu Andes i diplomirala na Etnografskom dokumentarnom filmu na Sveučilišnom koledžu London-UCL i na Filmskom arhivu na Elías Querejeta Zine Eskola. Bila je urednička koordinatorica audiovizualne,

posed unpublished interviews with African filmmakers, covered tricontinental festivals, and was also the space for the publication of essential manifestos translated into French and Arabic, such as that of the "Third Cinema" (Solanas and Getino) and "Woman, Filmmaker and Arab" (Heiny Srour, 1976).

With the aim of giving new light to non-central narratives of militant gestures and film critics from the 70s, while pondering on the echoes in present day political and aesthetical proposals, we will perform a sensorial video installation around a common house carpet to give the intimate-political feeling representing our female figures from the past. Around it, we will broadcast "Palestinian Women" (Jocelyne Saab, 1974) short and an interview on Khémais Khayati on TV format, and create a speculative sound installation on the second magazine, missing until today. By printing pages of the CinémArab magazine, and placing a speculative map on the wall, we will be able to connect, with the help of the audience, the names, places and connections between the Tricontinental geographies in that time. With this we hope to open a dialogue around different research methodologies with archival documents, reflect on our situated place from where we are experiencing these images and sounds and ponder on the power of language.

Laura Alhach studied anthropology at Universidad de los Andes and graduated in Ethnographic Documentary at University College London-UCL and in Film Archive at Elías Querejeta Zine Eskola-EQZE. She has been part of the co-op cycle Pa-



zvučne i interaktivne medijske politike Ministarstva kulture Kolumbije i suosnovala je produkcijsku tvrtku Tres Mil Malas. Trenutačno je dio istraživačke skupine "C3: Arhivi nesvrstanih filmova" i razvija "Costas: Međunarodna izložba filma i sjećanja dijaspore", koja će se u svom prvom izdanju fokusirati na rad Jocelyne Saab

Deva Pereda Areizaga je diplomirala pravo na Sveučilištu Pompeu Fabra i UPV/EHU, na kojem je kasnije magistrirala odvjetničku profesiju, završivši ga istraživačkim projektom o autorskim pravima i pravima intelektualnog vlasništva u alternativnim umjetničkim praksama. Nedavno je završila magistarski studij filmskog kustosa na Elías Querejeta Zine Eskola, iz koje je dio istraživačke grupe C3: Non-Aligned Film Archives.

16:00 – 17:00  
PREDAVANJE:

## HRVOSLAVA BRKUŠIĆ: NASTANJIVANJE RAZLIČITIH KRAJOLIKA

Hrvoslava Brkušić izložit će iskustva rada u zemljama podsaharske Afrike i Bliskog istoka, načine na koje su spajali i istraživali nogometnu platformu i film kao izražajno sredstvo. Što znači biti žena u nogometu i filmu danas oblikovana različitim okolinama iz kojih dolazimo. Kako filmski prostor isprazniti, promijeniti iz prostora čiste reprezentacije i ostaviti ga protagonistima? Iz kojeg registra sebe radimo u novim sredinama i novim okolnostima, i kako posljedično iskustvo koje steknemo primjenjujemo u svakodnevicu. Koje su sličnosti a koje razlike, i kako izražajno sredstvo filma koristimo kao alat?

Tijekom izlaganja pogledat ćemo filmove nastale na radionicama.

Hrvoslava Brkušić diplomirala je filmsku

cha Films and was a research assistant at the Film Museum of Colombia. She has worked in editing, programming, and as a researcher for the film festival DocsBarcelona. Currently, she collaborates with the Columbian Film Festival and is a member of C3: Non-Aligned Film Archives.

Deva Pereda Areizaga Graduated in Law from the Pompeu Fabra University and the UPV/EHU, from which later she obtained the Master's Degree in the Attorney Profession, finishing it with a research project on copyright and intellectual property rights in alternative artistic practices. She recently completed the Master's Degree in Film Curating at the Elías Querejeta Zine Eskola, from which she is part of the C3: Non-Aligned Film Archives research group.

16:00 – 17:00  
LECTURE:

## HRVOSLAVA BRKUŠIĆ: INHABITING DIFFERENT LANDSCAPES

Hrvoslava Brkušić will share experiences from working in Sub-Saharan African and Middle Eastern countries, exploring how they have connected and explored the football platform and film as expressive tools. What does it mean to be a woman in football and film today, shaped by different environments from which we come? How can we empty the film space, change it from a space of pure representation, and leave it to the protagonists? From which register do we work in new environments and circumstances, and how do we subsequently apply the experience gained in everyday life? What are the similarities and differences, and how do we use film as a tool of expression?

During the presentation, we will watch films produced in workshops.

i TV montažu na Akademiji dramske umjetnosti u Zagrebu i magistrirala je na Akademiji likovnih umjetnosti u Zagrebu, na odsjeku za animirani film i nove medije, smjer novi mediji. Kao montažerka radila je na brojnim dokumentarnim, igranim i eksperimentalnim filmovima. Filmovi su bili prikazivani na brojnim domaćim i internacionalnim festivalima, Zagreb dox, 25fps, Pula film festival, Sarajevo film festival, Beldocs, IDFA Amsterdam, IFF Rotterdam, DOK Leipzig, IDFF Jihlava, CPH: DOX, Oberhausen, ... Jedna je od osnivačica i članica umjetničkog kolektiva Ljubavnice. Dio je Restartovog edukacijskog tima i niz godina radi kao predavačica i mentorica u Školi dokumentarnog filma, te kao vanjska suradnica na Akademiji likovnih umjetnosti na novim medijima i nastavničkom odsjeku.



Hrvoslava Brkušić graduated in Film and TV Editing from the Academy of Dramatic Art in Zagreb and completed her master's degree at the Academy of Fine Arts in Zagreb, in the Department of Animated Film and New Media, specializing in New Media. As an editor, she worked on numerous documentary, feature, and experimental films. Her films have been screened at many domestic and international festivals, including ZagrebDox, 25fps, Pula Film Festival, Sarajevo Film Festival, Beldocs, IDFA Amsterdam, IFF Rotterdam, DOK Leipzig, IDFF Jihlava, CPH: DOX, Oberhausen, among others. She is one of the founders and members of the art collective Ljubavnice. She is also part of the Restart educational team and has been a lecturer and mentor at the School of Documentary Film for many years, as well as an external collaborator at the Academy of Fine Arts in New Media and the teaching department.

21:00 – 22:30  
TROKUT - Dom mladih, Split

## PROJEKCIJA FILMA: LEILA I VUKOVI

1984., Libanon, Palestina,  
HEINY SROUR

Oslanjajući se na arapsko naslijeđe usmene tradicije i mozaičkog uzorka, Leila i vukovi filmsko je istraživanje kolektivnog sjećanja arapskih žena i njihove skrivene uloge u povijesti tijekom proteklih pola stoljeća, kako u Palestini tako i u Libanonu.

21:00 – 22:30  
TROKUT- Youth Center, Split

## SCREENING OF THE FILM: LEILA AND THE WOLVES

1984, Lebanon, Palestine,  
HEINY SROUR

Drawing from the Arab heritage of oral tradition and mosaic patterns, "Leila and the Wolves" explores the collective memory of Arab women and their hidden roles in history over the past half-century, both in Palestine and Lebanon.

8. svibnja 2024.  
BETON KINO, Dom mladih Split,  
Slobode ul 28

11:30 – 13:00  
RAZGOVOR

## JAKOB KRESE: OTVORENI RAZGOVOR O IDEJAMA NEKOG DRUGOG MOGUĆEG KINA

Libanonska redateljica Heiny Srour rekla je: “Mi iz Trećeg svijeta moramo odbaciti ideje filmske naracije temeljene na buržoaskom romanu iz 19. stoljeća s njegovom posvećenošću harmoniji. Naša su društva previše načeta kolonijalnim silama da bi se uklopila u te uredne scenarije.”

Hacia un tercer cine (Prema trećoj kinematografiji) bio je manifest argentinskih redatelja Solanasa i Getina objavljen u časopisu Tricontinental. Pozivali su na praksu revolucionarnog filma. Idejom kina koje odbacuje postavke prve i druge kinematografije: svoju komercijalizaciju i ideju redatelja-autora skovana je treća kinematografija koja pokušava utjeloviti praksu dekoloniziranja filma. Jakob će podijeliti primjere filmova koji ne odvajaju formu od sadržaja, autore koji su ga inspirirali svojim filmskim jezikom propitujući prevladavajuće zapadnjačko pripovijedanje. Godard-ovim riječima “ne politički filmovi, već filmovi napravljeni politički”.



May 8, 2024  
BETON KINO, Youth Center Split,  
Slobode ul 28

11:30 – 13:00  
DISCUSSION

## JAKOB KRESE: AN OPEN DISCUSSION ABOUT IDEAS FOR A DIFFERENT POSSIBLE CINEMA

Lebanese director Heiny Srour said: “We from the Third World must reject ideas of film narration based on bourgeois novels of the 19th century with their devotion to harmony. Our societies are too burdened by colonial forces to fit into these neat scenarios.”

“Hacia un tercer cine” (Towards a Third Cinema) was a manifesto by Argentine directors Solanas and Getino published in the Tricontinental magazine. They advocated for revolutionary filmmaking. The idea of a cinema that rejects the conventions of the first and second cinema: its commercialization and the concept of a director being an author gave birth to the third cinema, which attempts to embody the practice of decolonizing film. Jakob will share examples that do not separate form from content, filmmakers who have inspired him with their film language challenging prevailing Western narratives. In Jean Luc Godard’s words, “not political films, but films made politically.”

Jakob Krese odrastao je između bivše Jugoslavije i Njemačke. Studirao je kameru i režiju na Babelsbergu, Havani i Sarajevu. Od 2018. godine radi kao snimatelj, redatelj, scenarist i producent kreativnih dokumentaraca. Njegovi su filmovi prikazivani na međunarodno priznatim festivalima kao što su IFFR Rotterdam, Vision du Réel, Palm Springs i Busan te su osvojili brojne nagrade. Trenutno radi na svom drugom dugometražnom filmu The Gods Must Be Mistaken.

13:15 – 14:45  
PREZENTACIJA

## ANDRÉ DI FRANCO: FILMSKE ARHEOLOGIJE OPRESIJE

U ovoj se prezentaciji okrećemo susretu arheologije i filma kako bismo promišljali čuvanje i izgradnju sjećanja, specifično u odnosu s arhitekturom i prostorima represije na globalnom jugu. Filmski stvaraatelji kao što su Rithy Panh, Alain Resnais, Paulo Sacramento, kolektiv Forensic Architecture itd. potiču nas misliti na koji način film može operirati kao arheološka praksa, otkrivajući sjećanja i prošlost skrivene ispod slojeva službene povijesti.

Imajući te slike u vidu, zauzvrat, mislioci poput Didi-Hubermanna, Le Goffa i Waltera Benjamina pomažu nam razumjeti procese konstrukcije i fabrikacije sjećanja kroz materijalnost i prostor. Miješanjem gledanja slike, referenci i rasprave, u ovom trenutku želimo se otvoriti susretu s materijalnošću: “Kako možemo stvoriti slike koje propitu-



Jakob Krese grew up between former Yugoslavia and Germany. He studied camera and directing at Babelsberg, Havana, and Sarajevo. Since 2018, he has worked as a cinematographer, director, screenwriter, and producer of creative documentaries. His films have been screened at internationally recognized festivals such as IFFR Rotterdam, Vision du Réel, Palm Springs, and Busan, winning numerous awards. He is working on his second feature-length film “The Gods Must Be Mistaken.”

13:15 – 14:45  
PRESENTATION

## ANDRE DI FRANCO: ARCHAEOLOGIES OF OPPRESSION

In this presentation, we turn to the intersection of archaeology and film to contemplate memory preservation and construction, specifically concerning architecture and spaces of repression in the global South. Filmmakers such as Rithy Panh, Alain Resnais, Paulo Sacramento, the Forensic Architecture collective, and others encourage us to consider how film can operate as an archaeological practice, uncovering memories and pasts hidden beneath layers of official history. With this in mind, thinkers like Didi-Hubermann, Le Goff, and Walter Benjamin help us understand memory construction and fabrication processes through materiality and space. By blending visual imagery, references, and discussion, we aim to engage with materiality: “How can we create images that question institutional history? How

ju institucionalnu povijest? Kako možemo iskoristiti materijalnost da otkrijemo povijest potlačenih, prostora nasilja i represije?" neka su od pitanja na koja namjeravamo zajedno potražiti odgovore.

André Di Franco brazilski je redatelj, kustos i pedagog. Trenutno završava svoj prvi dugometražni dokumentarni film Palimpsest. Kao filmski selektor već je radio u Hrvatskoj, Španjolskoj i Brazilu. Godine 2022. sjedio je u žiriju natjecanja NEST na Međunarodnom filmskom festivalu u San Sebastianu, a 2017. bio je član mladog žirija festivala Tiradentes (Brazil) i žirija kritičara festivala Ver e Fazer Filmes (Brazil).

can we use materiality to reveal the history of the oppressed, spaces of violence, and repression?" are some of the questions we intend to explore together.

André Di Franco is a Brazilian director, curator, and educator. He is currently completing his first feature-length documentary "Palimpsest." He has selected films in Croatia, Spain, and Brazil. In 2022, he was part of the NEST competition jury at the International Film Festival in San Sebastian; in 2017, he was a member of the young jury at the Tiradentes Festival (Brazil) and the critics' jury at the Ver e Fazer Filmes Festival (Brazil).

16:00 – 17:30  
PRAKTIČNA NASTAVA

## ANAÍS CÓRDOVA-PÁEZ: MALE DNEVNE REVOLUCIJE

Na temelju ideje da snaga slike leži u njezinoj moći da utječe na našu maštu, ovaj susret pokušat će proširiti naše imaginarije referirajući se na različite angažirane umjetničke prakse. Odnos umjetnica prema tijelu, okolini i feminizmu preispituje procese sjećanja i estetike globalnog juga. U ovoj praktičnoj sesiji otvorit ćemo mogućnost prepoznavanja i lokalnog promišljanja postojećih i mogućih kolektivnih feminističkih praksi kao malih dnevnih revolucija, te ćemo kreirati spekulativnu kolaborativnu akciju.



Anaís Córdova-Páez posvećena je promišljanju o tome kako politika, ekologija, rod

16:00 - 17:30  
PRACTICAL TEACHING

## ANAÍS CÓRDOVA-PÁEZ: SMALL DAILY REVOLUTIONS

Based on the idea that the power of images lies in their ability to influence our imagination, this meeting will attempt to expand our imaginations by referencing various engaged artistic practices. The relationship of artists to the body, environment, and feminism questions processes of memory and aesthetics in the global South. In this practical session, we will open up the possibility of recognizing and locally reflecting on existing and potential collective feminist practices as small daily revolutions, and we will create a speculative collaborative action.

Anaís Córdova-Páez is dedicated to reflecting on how politics, ecology, gender, and

i pokretne slike komuniciraju u eri interneta. U središte fokusa stavlja rad njege kao način na koji izaziva procese kreativnosti u filmskoj produkciji i izlaganju. Redateljica je kratkometražnog filma Lubricas (2016.), dio tima serije Amazonia+Covid (2020.), a trenutno radi na eksperimentalnoj proizvedenoj filmskoj seriji Hematica, iz koje je dio kratkometražnog filma Hematic cultures (2023.). Kustosica je EQUIS Feminist Film Festival (Ekvador), Zinegoak, LGBTQ+ Film Festival i izvedbene umjetnosti (Bilbao, Španjolska) i suradnica UNSEEN kina (Hrvatska). Programirala je za različite izložbene prostore u Francuskoj, Španjolskoj, Ekvadoru i Kolumbiji. Bila je polaznica Flaherty Seminara (2022.) i međunarodna gošća Atmospheres of Violence na Sveučilištu Harvard (2023.)

moving images communicate in the internet era. She focuses on her work as a way to provoke creativity processes in film production and exhibition. She is the director of the short film "Lubricas" (2016), part of the team of the series "Amazonia+Covid" (2020), and working on the experimental series "Hematica," from which the short film "Hematic Cultures" (2023) is a part. She is a curator at the EQUIS Feminist Film Festival (Ecuador), Zinegoak, LGBTQ+ Film Festival and Performing Arts (Bilbao, Spain), and a collaborator at UNSEEN cinema (Croatia). She has programmed for various exhibition spaces in France, Spain, Ecuador, and Colombia. She was a participant in the Flaherty Seminar (2022) and an international guest at "Atmospheres of Violence" at Harvard University (2023).

17:45 – 19:15  
PARTICIPATIVNA RADIONICA

## SITA MAGFIRA KAKO RADI KOLEKTIV?

Sitin akademski interes fokusiran je na distanciranje od nacionalističkih čitanja i pisanja povijesti, posebno kroz veze jugoistočne Azije i srednjoistočne Europe. Kroz svoja istraživanja fokusira se na svjedočenja pojedinaca i neslužbenih izvora. Koristeći znanstvenu metodologiju istražuje fenomene migracija i posljedičnih afekata koje provociraju. Paralelno s tim, Sita istražuje potencijal mišljenja kroz političke pukotine ili nezavršenosti.

Susret će započeti istraživanjem tih interesa kroz participativnu radionicu s drugim sudionicima. Nakon toga, Sita će predstaviti rad svojeg kolektiva, Lifepatch, koji se uglavnom fokusira na tekući projekt o kolonijalnoj povijesti Sjeverne Sumatre. Projekt se, između ostalog, dotiče pitanja povijesti okoliša (uključujući konstrukciju

17:45 – 19:15  
PARTICIPATORY WORKSHOP

## SITA MAGFIRA HOW DOES THE COLLECTIVE WORK?

Sita's academic interest focuses on distancing from nationalist readings and writing about history, particularly through connections between Southeast Asia and Central-Eastern Europe. Through her research, she focuses on individual testimonies and unofficial sources. Using a scientific methodology, she explores the phenomena of migration and the effects they provoke. Parallel to this, Sita explores the potential of thinking through political ruptures or incompleteness.

The session will begin by exploring these interests through a participatory workshop with other participants. Following that, Sita will introduce the work of her collective, Lifepatch, which primarily focuses on an ongoing project about the colonial his-



botaničkog vrta), gubitka znanja i kolektivne memorije te upletenosti europskih zemalja u kolonijalizam. Također će prezentirati nastavak nekih od tih praksi u današnjoj Indoneziji.

Sita Magfira (Budimpešta/Yogyakarta) je spisateljica, kustosica i istraživačica. Magistrirala je povijest u javnoj sferi sa stipendijom Erasmus Mundus Joint Master Degrees. Radila je samostalno i zajednički, uglavnom s kolektivom Lifepatch. Trenutačno istražuje beletristiku i poeziju kao sredstva pridavanja smisla svakodnevnom životu.



tory of North Sumatra. The project touches on questions of environmental history (including the construction of a botanical garden), loss of knowledge and collective memory, and the involvement of European countries in colonialism. She will also present the continuation of some of these practices in contemporary Indonesia.

Sita Magfira (Budapest/Yogyakarta) is a writer, curator, and researcher. She holds a Master's Degree in History in the Public Sphere with an Erasmus Mundus Joint Master's Degrees scholarship. She has worked independently and collaboratively, mostly with the Lifepatch collective. Currently, she is researching fiction and poetry as tools for finding meaning in everyday life.

21:00 – 22:30  
TROKUT – Dom mladih, Split

PROJEKCIJA  
ZAJEDNIČKI  
KURIRANIH KRATKIH  
FILMOVA

21:00 – 22:30  
TROKUT – Youth Center Split

FILM SCREENINGS  
OF COLLECTIVELY  
CURATED  
SHORTS

# IZLOŽBA

# EXHIBITION

09. – 16. 5. 2024.  
Galerija kluba Kocka,  
Dom mladih Split,  
Ulica slobode 28  
Otvorenje: četvrtak,  
09. svibnja 2024. u 20:00

May 09<sup>th</sup> – 16<sup>th</sup> 2024  
Klub Kocka Gallery,  
Youth Center Split,  
Ulica slobode 28  
Opening: Thursday,  
May 09<sup>th</sup> 2024 at 20:00

Sudionici:  
Kolektiv Yugantar, Indija  
Hrvoslava Brkušić, Hrvatska  
Margaux Chalançon, Francuska  
Deva Pereda Areizaga, Baskija, Španjolska  
Laura Alhach, Kolumbija  
Jakob Krese, Slovenija  
André Di Franco, Brazil  
Sita Magfira, Indonezija  
Anaís Córdova-Páez, Ekvador  
Karla Crnčević, Hrvatska

Participants:  
Yugantar Collective, India  
Hrvoslava Brkušić, Croatia  
Margaux Chalançon, France  
Deva Pereda Areizaga, Basque Country, Spain  
Laura Alhach, Colombia  
Jakob Krese, Slovenia  
André Di Franco, Brazil  
Sita Magfira, Indonesia  
Anaís Córdova-Páez, Ecuador  
Karla Crnčević, Croatia



Izložba “Podsjetnici za budućnost,” kao konačni događaj ovogodišnje Kustoske škole u suradnji s Mavenom i Unseenom, konstruirana je oko ideje dijeljenja i međusobnog učenja, kao otvorenog prostora koji film istražuje kroz različite elemente - od istraživačkih metodologija, arhiviranja, restauracije, gledanja, slušanja, do spekulacija koje privremeno popunjavaju praznine u arhivima ili sjećanju. Prezentiranjem dijelova videozapisa, intervjua i plakata; printanjem dnevnika i fotografija; sudjelovanjem u zajedničkim kolažima i stvaranjem novog rječnika, stvaramo prostora za solidarnu praksu u filmu, temeljene na ideji kina kao događaja i prostora za (ponovno) susretanje.

Izložbu ćemo otvoriti performativnim predavanjem Dine Pokrajac: “Resist,” She Said Dina Pokrajac, Performativno predavanje: “Resist,” She Said

U performativnom predavanju “Resist,” She Said autorica stvara filmske montažne nizove, izvodi, i interpretira filmske slike i riječi kao artikulaciju moguće alternativne stvarnosti i njezinih postulata. Bez mašte,

Exhibition “Reminders for the Future”, the final event of this year’s Curatorial School in collaboration with Mavena and Unseen, was constructed around the idea of sharing and mutual learning, as an open space that examines film through various elements - from research methodologies, archiving, restoration, viewing, listening, to speculations that temporarily fill gaps in archives or memory. By presenting parts of videos, interviews, and posters; printing diaries and photographs; engaging in collaborative collages, and creating a new vocabulary, we create spaces for solidarity in film practices, based on the idea of cinema as an event and a space for (re)encounters.

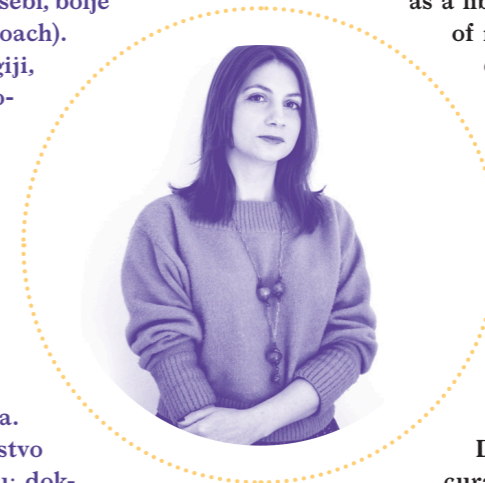
We will open the exhibition with a performative lecture by Dina Pokrajac: “Resist, She Said.”

Dina Pokrajac, Performative Lecture: “Resist,” She Said

In the performative lecture “Resist, She Said,” the artist creates film montage sequences, performs, and interprets film images/words as articulations of a possible al-

nema čemu se pobuna može nadati - s vremena na vrijeme, filmski medij postaje alat za dekonstrukciju onoga što nam je ponuđeno kao normalizirana priča o svijetu, a filmska projekcija postaje “oslobodeni prostor, deterritorijalizirani teritorij” (Getano i Solanas). Predstavljene autorice poput Valérie Massadian i Sarah Maldoror kreativno kanaliziraju svoj bijes kao oslobađajući i osnažujući čin razrješenja - jer “ako nemate dovoljno bijesa u sebi, bolje da ostanete kod kuće” (Loach). Unatoč stalnoj krizologiji, tiraniji agresivnih algoritama, kriminalizaciji solidarnosti i neprekidnom mrmljanju govora o smrti, “otpornost se dogodila, i uvijek će se događati” (Verges).

Dina Pokrajac je filmska kritičarka, kustosica, urednica i prevoditeljica. Diplomirala je novinarstvo i politologiju na FPZG-u; doktorandica je na poslijediplomskom studiju kulturne antropologije na FFZG-u s temom o strategijama protu-sjećanja i arhivskim praksama u post-jugoslavenskim dokumentarnim filmovima. Radi u Restartu kao voditeljica Dokukina KIC i edukacijskog programa Masterclass. Umjetnička je direktorica Subversive Festivala, selektorica za ZagrebDox, i koordinatorica DOXXL programa. Bila je selektorica, producentica i programska suradnica na nizu interdisciplinarnih kulturno-umjetničkih i edukativnih projekata s naglaskom na filmu i kritičkoj teoriji (uključujući Kino na placu za [BLOK], Kinematografije otpora za MSU Zagreb, Film XX i Arteria za KIC). Uredila je više od 20 filmoloških i stručnih knjiga, sudjelovala je u brojnim međunarodnim žirijama i selekcijskim komisijama te održala niz predavanja i radionica. Predsjednica je Hrvatskog društva filmskih kritičara.



ternative reality and its postulates. Without imagination, there is nothing for rebellion to strive for - from time to time, the film medium becomes a tool for deconstructing what is offered to us as a normalized story about the world, and the film projection becomes “a liberated space, deterritorialized territory” (Getano and Solanas). Represented authors such as Valérie Massadian and Sarah Maldoror creatively channel their anger as a liberating and empowering act of resolution - because “if you don’t carry enough anger inside, you better stay home” (Loach). Despite the permanent crisisology, the tyranny of aggressive algorithms, the criminalization of solidarity, and the relentless murmuring of death speech, “resistance happened, and always happens” (Verges).

Dina Pokrajac is a film critic, curator, editor, and translator. She graduated in journalism and political science from FPZG; with her thesis on counter-memory strategies and archival practices in post-Yugoslav documentaries. She works at Restart as the manager of Dokukino KIC and the Masterclass educational program. She is the artistic director of the Subversive Festival, selector for ZagrebDox, and coordinator of the DOXXL program. She is a selector, producer, and program collaborator on a range of interdisciplinary cultural and educational projects with a focus on film and critical theory (including Kino na placu for [BLOK], Cinematographies of Resistance for MSU Zagreb, Film XX and Arteria for KIC). She has edited over 20 filmological and professional books, participated in numerous international juries and selection committees, and conducted a series of lectures and workshops. She is the President of the Croatian Film Critics’ Society.

## IMPRESSUM

Koncept 2024:  
Karla Crnčević, Kino UNSEEN

Kustosica Kustoske škole:  
Natasha Kadin

Dizajn:  
Nikola Križanac

Lektura i prijevod:  
Katarina Duplančić

Tehnička podrška:  
Franko Sardelić Kolinac

Dokumentacija:  
Glorija Lizde

Produkcija:  
MAVENA – 36 njezinih čuda

Koprodukcija:  
Multimedijalni centar Split,  
Platforma Doma mladih,  
Koalicija udruga mladih,  
Kino UNSEEN,  
Centar za dramsku umjetnost i  
Francuski institut Zagreb

Donatori:  
Grad Split,  
Ministarstvo kulture i medija,  
Zaklada Kultura nova

## IMPRESSUM

Koncept 2024:  
Karla Crnčević, Kino UNSEEN

Curatorial School curated by:  
Natasha Kadin

Design:  
Nikola Križanac

Lecture & Translation:  
Katarina Duplančić

Technical assistance:  
Franko Sardelić Kolinac

Documentation:  
Glorija Lizde

Production:  
MAVENA – 36 njezinih čuda

Coproduction:  
Multimedijalni centar Split,  
Platforma Doma mladih,  
Koalicija udruga mladih,  
Kino UNSEEN,  
Centar za dramsku umjetnost i  
Francuski institut Zagreb

Donors:  
Grad Split,  
Ministarstvo kulture i medija,  
Zaklada Kultura nova